To the Editor of the Times
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APPENDIX AND KEY

To Stackhouse's

Essay on Punctuation.

Every apparent Intricacy in the ESSAY itself is removed by the Simplicity and Perspicuity of this VALUABLE APPENDIX. The original Intent of the Characters used in Punctuation is clearly demonstrated, by an analytical View of their Construction and mutual Reference; and a System founded thereon, which is at once

FACILE, CORRECT, AND PRACTICAL.

BY THE AUTHOR OF THE ESSAY.

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PREFACE.

IT must be ovious to an attentive peruser of the following pages, that their chief tendency is to demonstrate, that the characters used in punctuation are neither arbitrary in their formation, nor indifinite in their application; but that a symbolical analogy has been attended to in forming them, which reasonably demands our similar attention in applying them; and this analogy, the reader will perceive, is deducible from the following propositions:

1st. That a subject, or discourse, is primarily divisible into finished sentences (which are in this tract uniformly called clauses) and that, when these clauses are compound sentences, they are to be subdivided into their simple sentences or other component parts:

2d. That clauses may be complete or incomplete:

3d. That incomplete clauses are always, of necessity, connected with others, which are complete; but of complete clauses, some are connected, and others are not; and

4th. That a complete clause may be either connected with another complete clause, or an incomplete one.

On the above propositions the following distinctions are founded:

A complete and unconnected clause..... *period.*

A complete clause connected with another clause, which is also complete } *subperiod.*

A complete clause connected with an incomplete one..... } *semiperiod.*

And admitting, which there cannot be the shadow of an objection to, that the simple conditions of a clause are always thus denoted:

complete.....(.)
incomplete.....(,)

This

This asserted analogy is obviously confirmed; as,

complete ..... (.) *period*
complete with complete.. (:) *ſubperiod.*
complete with incomplete (;) *ſemiperiod.*

Thus the author flatters himself, that he has not only proved that Punctuation is founded on rational principles, but has also clearly demonstrated what that rationale is.

Again, the reader will find, that the primary divisions of a discourse present themselves to his notice under three distinct forms, or classes:

1. complete and unconnected.
2. complete, but connected.
3. incomplete.

Rightly to distinguish where each clause terminates, and accurately to determine its class, in order to assign its analogous symbol, is that which comprises the whole art of Punctuation.

To render the young practitioner every possible assistance in attaining this necessary discrimination, each class is placed distinctly, in the following *Key to the Exercises*, and its characteristic superfixed; by an attentive perusal of which, and a reference to the rules numerically alluded to, a person, of a moderate capacity, can scarcely fail of soon becoming expert at dividing and discriminating the parts of a discourse.

The Author, concluding he has now done his part for the advancement of a branch of grammar, in which both *Writer* and *Reader* are interested, takes his leave of it, with a wish that the subject may yet receive that attention from men of letters, which its importance merit.

T. S.

INTRODUCTION.

A Subject, or diſcourſe, is primarily divided into clauſes, or finiſhed ſentences : Theſe are of three kinds ;

Period, Subperiod, and Semiperiod;

and theſe may be either ſimple, or compound ſentences* : If they are compound ſentences, the ſimple ſentences, which compoſe them, are divided and diſtinguiſhed by the comma.

THE PERIOD

Is a clauſe which is complete in itſelf, and unconnected with, and independent on, any

* A ſimple ſentence may be a complete period, or either of the inferior clauſes; as the letters A. I. O. are abſtractedly diſtinct parts of ſpeech ; viz. an article, pronoun, and interjection ; but in the words "and, into, over," they are only conſidered as letters, or component parts of theſe words,

other clauſe: It contains no relative, or other word, which is not explained within itſelf; except in biographical, narrative, or deſcriptive pieces: In theſe, indeed, the ſubject of the narration, or deſcription, conſtantly recurs in a pronominal form. Every period introduces ſome new turn of thought, ſentiment, circumſtance, argument, poſition, &c. unconnected with any thing but the general ſubject.

THE SUBPERIOD

Is a clauſe, which contains a complete aſſertion, or ſentiment, and is complete in conſtruction; but is connected with another complete clauſe, in the ſame period, always by the affinity of its ſubject, and moſtly by relatives, or other words, which are not explained within itſelf: In ſhort, it is, as its name implies, a period; but it is a ſubordinate one.

SEMIPERIOD

Is, like the former, a complete ſentiment, or aſſertion, and complete in conſtruction; but connected

connected with another clauſe, which is incomplete either in ſenſe or conſtruction, or both, and depends upon *it* for its full meaning and tendency :

To theſe clauſes diſtinct characters, or points, are aſſigned, in the conſtruction of which a beautiful ſymbolical analogy appears ; as in the ſubjoined

SYNOPSIS.

CLAUSES

Are of two kinds :

COMPLETE and INCOMPLETE :

And these admit of two combinations ;

COMPLETE with COMPLETE, And,
COMPLETE with INCOMPLETE.

To the simple clauses are assigned these

POINTS.

SIMPLE POINT COMPLETE (.)
SIMPLE POINT INCOMPLETE (,)

The combinations of these are faithful indexes of the combinations of their respective clauses; as,

COMPLETE with COMPLETE — (:)
COMPLETE with INCOMPLETE (;)

From the preceding Synopſis, I think we may naturally deduce this

GENERAL AND INVARIABLE RULE.

THE connexion of two clauſes muſt alway be ſignified by a compound character, formed by combining the ſimple ſymbols of the reſpective Clauſes:

And it appears to me, that accuracy in punctuation conſiſts in preſerving this correſpondence, and that we are no more at liberty to interrupt, or deviate from this ſymbolical concord, than that, which *ſubſiſts between the verb and its nominative caſe.*

It is true, a man may, if he pleaſe, break through every grammatical reſtraint, and ſet the rules of concord and government at defiance; but men of ſcience ever pay a due regard

gard to ſuch principles, as appear to be founded on truth and reaſon, and to have a tendency to produce certainty, accuracy, and uniformity in practice.

From what has been premiſed, the names, gradations, and functions of the points are determined; as under

Period (.) is uſed to denote a complete and unconnected clauſe.

Subperiod (:) is uſed to denote a complete clauſe, connected with a ſucceeding one, which is alſo complete.

Semiperiod (;) is uſed to diſtinguiſh a complete clauſe, connected with a ſucceeding one, which is incomplete.

Comma (,) is uſed to denote the incomplete ſentences, which compoſe a clauſe.

When a period is of an interrogatory nature, this mark (ʔ) is placed over the point; when it implies admiration, &c. this mark (ˈ) is ſuperfixed; hence theſe two characters

(ʔ) *Interrogation*....(ˈ) *Exclamation*.

Clauses may be arranged in three distinct classes, and characterized as under :

CLASS 1.—(•)

Complete, and having no sign of connexion.

CLASS 2.—(2•)

Complete, but containing words, which indicate connexion.

CLASS 3.—(,)

Clauses which are incomplete in sense, or construction, or both.

* CONNEXION.

IT may be neceſſary to obſerve in this place, that connexion is of two kinds; immediate, and remote.

* For completion and connexion, and other interesting particulars, pleaſe to conſult the Eſſay.

Immediate

Immediate connexion is, when a clauſe is connected with that which is next to it :

Remote connexion is, when a ſucceſſion of clauſes, like converging rays, paſs each other, and unite in one final, or focal clauſe ; as,

IMMED. CON.	REMOTE CON.
a—(.)—*a*—*b*— :	*a*—(.)—*a*—*d*— ;
b—(2.)—*b*—*c*— :	*b*—(.)—*b*—*d*— ;
c—(2.)—*c*—*d*— :	*c*—(.)—*c*—*d*— ;
d—(2.)—*d*—— .	*d*—(,)—*d*—— .

Every period, conſiſting of more than one clauſe, muſt correſpond with one of the following forms of combination ; the punctuation, therefore, of all the volumes, which are, or can be written, as far as relates to the three primary points, is exhibited in the following tables of combination.

IMMEDIATE CONNEXION.

I.

The first class, followed by one or more of the second.

a—(.)—*a*—*b* :	*a*—(.)—*a*—*b* :
b—(2.)——*b* .	*b*—(2.)—*b*—*c* :
	c—(2.)——*c* .

Inverted

1. *Inverted.*

a—(2.)—*a*—*b* :
b—-(.)———-*b* .

II.

The first or second class connected with the third.

II. CLASS.	II. INVERTED.
a—(2.) or *a*—(.)—*a*—*b* ;	*a*—(,)—*a*—*b* ;
b—(,)-———*b* .	*b*--(2.)-———*b* .

III.

The first class followed by one or more of the second, and closed with one or more of the third.

a—(.)—*a*—*b* :	*a*—(.)—*a*—*b* :
b--(2.)—*b*—*c* ;	*b*--(2.)—*b*—*c* :
c—(,)-—*c*—*d* .	*c*--(2.)—*c*—*d* ;
d—(,)-———*d* .	*d*—(,)———-*d* .

IV.

If the second follow the third, it is a sign the period is ended: The second, in this case, unites with the whole period, and not with the last clause; as,

a—(.)—*a*—*b* :——— :
b--(2.)—*b*—*c* ;——— ;
c—(.)-———*c* . & *d* :
d--(2.)———*d* .——— .

RE-

REMOTE CONNEXION.

The first and third classes do not connect, but thro' the medium of another class.

I. CLASS.	I. INVERTED.
* *a*—(.)—*a*—*d* :	*a*—(2.)—*a*—*b* :
b—(.)—*b*—*d* :	*b*—(.)—*a*—*c* :
c—(.)—*c*—*d* :	*c*—(.)—*a*—*d* :
d—(2.)——*d* :	*d*—(.)——*d* .

II. CLASS.	II. INVERTED.
a—(.)——*a*—*d* ;	*a*—(,)——*a*—*d* ;
b—(.)——*b*—*d* ;	*b*—(,)——*b*—*d* ;
c—(.)——*c*—*d* ;	*c*—(,)——*c*—*d* ;
d—(,)——*d* .	*d*—(.)——*d* .

III.

It is possible that this remote connexion may be repeated by periods themselves; as,

I.	II.	III.	
:	;	;	I. (.)—: I. 3.
: } (.)	; } (.)	; } (2.)	II. (.)—: 2. 3.
:	;	;	III. (2.)—. 3.
.	.	.	

* Note—In ſpeeches, or addreſſes, the connexion is frequently inverted, though the form is ſtill the ſame.

In

In this caſe, the period in each will become a ſub-period, and the ſub-periods ſemi-periods, and the ſemi-periods remain as they were.

The whole of punctuation lying in ſo ſmall a compaſs, it will be a matter of no great time or pains for the ingenious printer, on whom this buſineſs of punctuation moſtly devolves, to conſider the impropriety of a language not unfrequently uſed in Printing-offices; "Such a one points very correctly; but he points higher than I do; he uſes a colon, where I uſe a ſemi-colon."—To a candid and attentive inſpector it muſt be obvious, that the characters uſed in pointing cannot admit of being thus ſportively handled; but each compound character muſt be the faithful index of the component clauſes, of whoſe union it ſhould be the ſymbolical repreſentative:

Nor can any more indulgence be allowed to the caprice of authors to adopt a ſyſtem for themſelves, ſince that general rule, which is founded on reaſon and fact, invariably *demands*, that

that if two periods are united, the connexion ſhall be thus ſpecified ; viz.

(:)

And, if a period and an imperfect clauſe are united, the connexion ſhall be expreſſed by the union of their correſponding point ;

(;)

a rule, ſo rationally binding, that nothing but extreme perverſeneſs, or an averſion to harmony and conſiſtency, can induce a wiſh to break through it.

I am aware, that in accurate punctuation, what is called the colon will occur more frequently than it uſually does in many books ; but as long as any point is the true index of its repreſented clauſe, the frequency, or rarity of its recurrence is a matter of total indifference ; unleſs we would apply the points, as the ladies formerly did their patches, as a faſhionable ſet off : In this caſe, we might lay down a more accommodating ſyſtem, in the form of a recipe for making periods ; thus,

Take

Take of commas, *quantum ſuff.*
divide the quantity into 3 patts:
to one part add a *(;)*
to the other add a *(:)*
with the remainder close the period,

and the page will be uniformly and neatly beſprinkled: But if the points are to be of real ſervice, they muſt ſtrictly correſpond with the connecting and connected clauſe, of which they ſtand the ſymbolical repreſentatives; and then they will, if I may be allowed the expreſſion, ſpeak the following language:

PERIOD.

"Here the clauſe terminates; its connexion with every thing, but the common ſubject, ceaſes: Let this be intimated to the auditory, by a proper cadence, and ſuch a pauſe as is conſiſtent with the tenor of the diſcourſe, and the demand of reſpiration."

SUBPERIOD.

"Here is a complete clauſe, a period; but it is connected with another period: Take time

time enough for reſpiration: Don't *exceed* the limits of the period; if any thing, keep rather within that ſpace, but ſuſpend the cadence till the whole period is completed."

SEMIPERIOD.

"Here again is a complete clauſe, another period; but it is connected with a ſucceeding clauſe, which is incomplete in ſenſe or conſtruction, or both: Suſpend the cadence, and ſhorten the pauſe,* that the weak member may have the benefit of connexion."

I believe this ſhort ſketch of the application of the points in writing and reading, is ſtrictly juſt; and if ſo, punctuation, inſtead of being that anomalous and untractable branch of grammar, which it has been deemed, is at once ſimple, accurate, and beautifully conſiſtent; and is ſo far from being ſubject to whim and caprice, that its fundamental principles are like the laws of the Medes and Perſians,

IMMUTABLE.

* The pauſe aſſigned to the (;) ſemiperiod, is half that of the period: This juſtifies the appellation I have now adopted.

The preceding obſervations will, I truſt, be rendered eaſy and familiar, by the following PRACTICAL ILLUSTRATIONS, *which are intended as*

A KEY TO THE EXERCISES IN THE ESSAY.

EXERCISE I.

(.)

When thou conſidereſt thy wants (3) when thou beholdeſt thy imperfections (1) acknowledge his goodneſs (6) O man! who honoured thee with reaſon (15) endowed thee with ſpeech (3) and placed thee in ſociety (11) to receive and confer reciprocal helps and mutual advantages.

EXERCISE II.

(2.)

As in the ſucceſſion of the ſeaſons, (2) each (12) *by the invariable laws of nature)* affects the production of what is next in courſe;

(15) Where the repetition of a verb, or the nominative or objective caſe, occurs, whether expreſſed, or underſtood, refer it to this rule.—In the above inſtance the nominative *who* is to be repeated.

(11) To receive is not an infinite mode; but a verbial, and implies, "that thou mighteſt receive."

ſo

(,)

ſo in human life (2) every period of our age, (12) *accordingly as it is well or ill ſpent)* influences the happineſs of that which is to follow.

EXERCISE III.

(2.)

As the fool (12) *(while the images tremble on the boſom of the water)* thinketh (2) that trees (7) towns (7) and the wide horizon (7) are dancing to do him pleaſure;

(,)

ſo man (12) *while nature performs her deſtin'd courſe)* believes (2) that all her motions are but to entertain his eye.

EXERCISE IV.

(2.)

1. And (12) Paul being called forth) Tertullus accuſed him to the governor (11) ſaying:

(.)

Seeing that by thee we enjoy great quietneſs (3) and that very worthy deeds are done unto this

In a ſimile, alſo in the introduction to a ſpeech, or quotation, the preceding is the connecting clauſe, and the ſucceeding the connected; but the contrary in other caſes.

nation by thy providence (2) we accept it at all times (3) and in all places (6) moſt noble Felix) with all thankfulneſs :

(2.)

Notwithſtanding (12) that I be not further tedious unto thee) I pray thee (12) that thou wouldeſt of thy clemency hear us a few words.

(.)

* For we have found this man a peſtilent fellow (3) and a mover of ſedition among all the Jews throughout all the world (3) and a ringleader of the hereſy of the Nazarines ;

(,)

who hath alſo gone about to prophane the temple ;

(,)

whom we took (3) and would have judged according to our law ;

(,)

but the chief captain Lyſias came upon us (3) and with great violence took him out of our hands (11) commanding his accuſers to come unto thee (11) by examining of whom (2)

* *For*, in this place, is merely introductory.

thyſelf

thyſelf mayeſt take knowledge of all theſe things (3) whereof we accuſe him:

(2.)

and the Jews alſo aſſented (3) that theſe things were ſo.

EXERCISE V.

Change of Seasons. [F. II. *im. con.*]

(.)

Sad and ſlow paſſed our days (3) while the clouded ſky poured forth rain (3) and the bleak wind chilled us with cold;

(,)

but at length the genial ſun reanimated the earth (3) and brightened the heavens (3) while gentle winds chaced the moiſt fogs from the ſummit of the mountains.

Pleasing appearance of Nature. [F. I. *rem. con.*]

(.)

Reviving nature ſmiled at the return of youth:

(2.)

the fields were again clothed in cheerful green:

(2.)

innumerable flowers decked the paſtures (3)

and ſeem'd to vie with the ſun in luſtre:

(2.)

the trees began again to ſhoot out their buds:

(2.)

and all nature was full of new-born joy.

Summary.

(.)

Thus (12) crowned with leaves and flowers) came amiable ſpring (15) that delightful morning of the year.

EXERCISE VI.

Repaſt, &c.

(.)

We ſoon after entered the grotto, and began our frugal meal (11) ſeaſoned (12) however) with mutual endearments and grateful converſe:

(2.)

When a gloomy cloud ſuddenly obſcured the declining ſun:

It

(2.)

It ſpread over our heads with encreaſing darkneſs :

(2.)

And the black veil (12) which covered the earth) ſeemed to preſage the deſtruction of all nature.

The Storm. [F. 1. *im. con.*]

(.)

A tempeſtuous wind aroſe :

(2.)

It bellowed in the mountains :

(2.)

It overthrew the trees of the foreſt :

(2.)

Flames darted from the clouds :

(2.)

And loud burſts of thunder augmented the horrors of this tremendous ſcene.

Eve's

Eve's Astonishment. [F. 1. *im. con.*]

* (2.)

Eve (12) *ſtruck with terror)* threw herſelf (12) *ſcarce breathing*) into my arms (3) and clinging to my breaſt cried :

(.)

He comes (15) he comes (15) in flames he comes to bring the threatened death :

(2.)

How dreadful!

(2.)

For my ſin he comes to give death to us (3) and to all nature (6) O Adam ! O my Love !

(2.)

Here her voice failed (3) and ſhe remained trembling and pale on my boſom.

Conſolation. [F. 1. *im. con.*]

(.)

Be calm (6) *my Love*) I cried (1) compoſe thyſelf (1) we will (12) *with bended knees*

* When a complete clauſe introduces a quotation, &c. it connects with it.

and

and contrite hearts) adore our God [2] who [12] *in terrible majeſty)* comes riding on the clouds :

(2.)

His thunder proclaims his approach :

(2.)

The darting fire marks his paſſage.

Apostrophe. [F. II. *im. con.*]

(.)

O thou Eternal [12] *who with benignity and goodneſs tempered the inſupportable radiance of thy dignity* [3] *when I firſt came from thy creating hand* [1] Thou art terrible in majeſty ;

(,)

yet ſuffer us not to be conſumed by thy wrath [15] deſtroy us not [6] O God) in thy hot diſpleaſure.

Adoration. [F. II. *im. con.*]

(,)

We then proſtrated ourſelves at the entrance of the grotto [3] and [14] with pale countenance

tenances and trembling lips) offered up our adorations (11) expecting when our awful judge would from the clouds pronounce by his thunders ;

(.)

" Die ye ungrateful (3) and let the earth (82) that bore you) be diſſolved by the fire of my indignation.

Subsiding of the Storm. [F. I. *im. con.*]

(.)

The clouds now poured forth their torrents :

(2.)

Livid flames no longer flaſhed from the heav'ns :

(2.)

And the thunder rolled at a diſtance.

Encouragement. [F. III. *im. com.*]

(,)

I rais'd my head from the ground (11) ſaying :

(2.)

The Almighty (6) my dear Eve) hath paſſed by :

(2.)

by: He hath not deſtroyed the earth:

(2.)

We are yet permitted to live:

(2.)

He hath remembered his promiſes:

(2.)

Eternal Wiſdom (15) everlaſting Truth repenteth not:

(2.)

He will fulfill the deſigns of his mercy, and thy ſeed (6) O Eve) ſhall bruiſe the head of the ſerpent.

(.)

We aroſe (3) and were comforted.

The Heavens. [F. 1. *im. con.*]

(.)

The heavens reſumed their brightneſs:

(2.)

And the ſetting ſun ſpread a mild radiance through the ſky (14) like the luminous track we uſed to behold in Eden (3) when legions of angels were carried above our heads on the flying clouds.

The

The Fields. [F. II. *rem. con.*]

(.)

Silence reign'd over the moiſt fields :

(2.)

The herbage and flowers (12) *ſtill glittering with the drops of heaven)* glowed with more than uſual beauty :

(2.)

The ſun darted on us his laſt beams ;

(,)

while we celebrated (12) *with reverential awe and thankful love)* the wiſdom (8) power (8) and mercy of our creator.

EXERCISE I. (*p.* 76.)

[F. III. *im. con.*]

(.)

The man (12) *to whom God hath given riches (3) and a mind to enjoy them)* is peculiarly favoured (3) and highly diſtinguiſhed :

(2.)

He looketh on his wealth with pleaſure ;

(,)

becauſe it affordeth him the means to do good.

EXERCISE II.

Benedictory Exordium. [F. III. *rem. con.*]

(.)

May the bleſſings of thy God ever wait upon thee : (2.)

May the ſun of glory ſhine round thy head :

(2.)

And may the gates of plenty [13] honour [13] and happineſs be always open to thee and thine.

(2.)

May no ſorrow diſtreſs thy days :

(2.)

May no ſtrife diſturb thy nights :

(2.)

May the pillow of peace kiſs thy cheeks ;

(,)

and the pleaſures of imagination attend thy dreams :

(2.)

And (3) *when length of years makes thee tired of earthly joys (3) and the curtain of death gently cloſes round the laſt ſleep of human exiſtence)* may

 the

the angels of God attend thy bed (13) and take care (2) that the expiring lamp of life ſhall not receive one rude blaſt to haſten its extinction.

Supplication. [F. 1. *im. con.*]

(.)

O harken then to the voice of diſtreſs (3) and grant the petition of thy ſervant!

(2.)

O ſpare the father of my children!

(2.)

Save the partner of my bed (15) my huſband (15) my all that is dear.

Expostulations: His Integrity urged.

(.)

Conſider (6) O mighty Sir) that he did not become rich by iniquity;

(,)

and that what he poſſeſſed was the inheritance of a long line of flouriſhing anceſtors (2) who (12) *in thoſe ſmiling days* (2) *when the the thunder of Great Britain was not heard on the fertile plains of Hindoſton*) reaped their harveſts in quiet (3) and enjoyed their patrimony unmoleſted. Think

(.)

Think (6) O think) that the God thou worſhipeſt, delights not in the blood of the innocent :

(2.)

Remember thy own commandment, " Thou ſhalt not kill :" And by the order of heaven give me back my Almas Ali Cawn (3) and take all our wealth (1) ſtrip us of all our precious ſtones (15) all our gold and ſilver (3) but take not the life of my huſband ; *

(,)

innocence is ſeated on his brow (3) and the milk of human kindneſs flows round his heart.

Capitulation. [F. IV. *im. con.*]

(.)

Let us wander through the deſarts :

(2.)

Let us become tillers and labourers in thoſe delightful ſpots (3) of which he once was lord and maſter ;

(,)

but ſpare (6) O mighty Sir) ſpare his life :

* *For* is underſtood.

(2.)

Let not the inſtrument of death be lifted up againſt him (3) for he hath not committed any crime.

Renunciation. [F. 1. *im. con.*]

(.)

Accept our treaſures with gratitude :

(2.)

Thou haſt them at preſent by force :

(2.)

We will remember thee in our prayers (3) and forget that we were ever rich and powerful.

The Children introduced.

(.)

My children (15) the children of Almas Ali ſend up their petition for the life of him (2) who gave them birth (15) :

(2.)

They beſeech from thee the author of their exiſtence.

Various motives urged. [F. 11. *rem. con.*]

(,)

From that humanity (2) which we have been told glows in the hearts of Engliſhmen ; by

(,)

by the honour (13) the virtue (13) the fidelity (13) and the maternal feelings of the great queen (2) whoſe offspring is ſo dear to her ;

(.)

the miſerable wife of thy priſoner beſeeches thee to ſave the life of her huſband, and reſtore him to her arms.

Inducements. [F. II. *rem. con.*]

(.)

Thy God will reward thee ;

(.)

Thy country muſt thank thee ;

(.)

And ſhe now petitioning will ever pray for thee ;

(,)

if thou granteſt the prayer of thy, &c.

EXERCISE III.

Cauſe and Effect. [F. IV. *im. con.*]

(.)

Swift o'er the high grass ſweeps the blaſt ;

(,)

A ſilver ſhade ſpreads o'er the lively green :

(2.)

The gale is past ;

(,)

No more the silver shade is seen :

(2.)

Saw ye the lightning flash along the sky ?

(2.)

Save yonder blasted oak (15)
A drear memorial of the withering stroke (2)
It leaves no trace to guide the following eye :

(2.)

Children of men ! and such your lot (2)
Ye live your little hour (2) and die and are forgot :

(2.)

What then avail the jewell'd crown of power (7)
Pomp's ermin'd robe (7) or glory's death red sword ?

(2.)

What then the wise one's dreams (7) the miser's hoard ?

(2.)

When death proclaims th' inevitable hour
Life's vain distinctions cease : the eternal doom
Bids all the sons of clay be equal in the tomb.

No information beyond the grave. [F. II. *rem. con.*]

a—(.)

What though earth's millions the dark realms explore (3)
No cheering tidings reach mankind from thence ;

b—(,)

For there the eye of wisdom sees no more (3)
And silent is the tongue of eloquence ;

For

c—(,)

For no one of the innumerable dead
Revisits men from that obscure abode ;

d—(,)

For never spirit twice could tread
The dark (4) the dreadful road.

a——*b*—— (;)
a——*c*—— (;)
a——*d*—— (;)
d—— (.)

Exclamatory. *

Why sleeps the poet ! He whose magic song
Leads charmed fancy those wild realms along (2
Whose shadowy portals bear the ominous line
" Quit every hope (6) all ye) who enter here !"
Why sleeps the bard divine !
Whose spirit " far beyond the visible sphere
Soar'd on the seraph's wing of ecstacy ?"
Why sleeps the seer !
Who gave the laws of nature to our eye
Fill'd with a portion of divinity.

Apostrophe.

For me (11) be mine (12) *when fate shall free*
This spirit from mortality)
Catching mem'ry's mellowed sigh (3)
Still o'er my wonted haunts to fly (3)

* Theſe (? !) do not combine with other points.

In gentle visions to descend (3)
The guardian angel of my friend (15)
To ease the last the lingering breath (15)
Breathe joy prophetic in the hour of death (15)
Embrace in air the new born sprite (3)
And guide it to the realms of light.

Invocation. [F. 1. *im. con.*]

(.)

Enthusiast ! *if thou can'st)* explore
The vale of life that lies before :

(2.)

" Dark is the vale of years !")
Dimm'd by these little mists in Reason's feeble eye (15)
Enthusiast ! cease to gaze amidst immensity.

Apostrophe. [F. 1. *im. con.*

(.)

When on the bed of death
Quick beats my pulse (3) and fault'ring heaves my breath
* .....
Wearying the sick heart with their fruitless cries (11)
Let me in that last moment know
What proud joys virtue can bestow (3)
And (12) *fearless of the iron rod)*
Look up to thee (6) my friend (15) my father (15) & my God !

(2.)

Ah spare that agonizing hour !

* Something is wanting here.

Come

Come *quickly* death (3) and I will bless thy pow'r (15)
Come *quickly* (11) snatch me to the realms above (3)
But spare the pang to part with those I love :

(2.)

And when the grass shall wave
Slow o'er my humble grave (15)
My grave beside some hawthorn bush whereon
The nightingale shall sing her song (3)
Then may the peasant say (12) *and drop a tear*,,
" The bard belov'd by all lies buried here."

EXERCISE IV.

The following Exercises are shortened by inserting only the first and last word in each member or clause ; except where some particular circumstance seem'd to require that the passage should be given at full length.

The descent. [F. 1. *im. con.*]

(.)

Let ———aside (3) and——tenants :

(2.)

The sullen door grates upon its hinges :

(2.)

Not—visitants(2) it—reluctance—murmurs.

Soliloquy. [F. 1.]

(.)

What——trepidation (3) while——steps (3) and———dead ? Be

(2.)

Be calm my ſpirits :

(2.) (2.)

There——chambers : Here——troubling.

Subjects of ſurprise.—Darkneſs. [F. I.]

Good heavens (6) what a ſolemn ſcene !

(2.) (2.)

How—gloom ! Here—night (3) even—day.

Solitude. [F. III.]

(.)

How doleful the ſolitude !

(2.) (,)

Not——ſociety ; but——abode.

Sound.

(.)

Hark how the hollow doom reſounds at every tread ! or, * (.)

Hark how the hollow doom reſounds !

* It is impoſſible to tell, which of theſe is moſt agreeable to the author's idea.

At

(2.)

At every tread the echoes (12) *that long have ſlept* are awakened (3) and whiſper along the walls.

A dubious glimmer. [F. I. *im. con.*]

(.)

A beam——grates (3) and——coffins:

(2.)

So many——ſpectacles [12] *half-concealed* * *in ſhades*——add——manſions:

Tenants of this dreary ſpot. [F. III. *im. con.*]

(.)

I pore upon the inſcriptions (3) and—out (2) that——renowned:

* Half-concealed, half-seen, are adjectives belonging to the same substantive 'Spectacles,' and are by rule 6th. indivisible: If these adjectives referred distinctly to one half of the coffins situated more obscurely than the other half of these spectacles, they would be divisible; but each coffin is 'half-concealed, half-seen,' being, according to this discription, placed in niches, consequently the end most remote from this faint glimmer must be concealed in obscurity.

No

(2.) (2.)
No———here : The moſt—reſidence :
(2.) (,)
And—pre-eminence ; they*—order (3) and
——ſepulchre (3) while—corpſes (12) *without*
——*ceremony)* " go——pit."

Soliloquy. [F. 1. *im. con.*]

(.) (2.)
My——ſurprize : I find——phantoms (3)
(2.)
but——fear raiſes : However——world.

Poſſeſſions. [F. 1. *im. con.*]

(.)
Thoſe *(12)——revenues (3) and——here* †
——reduced to a few ſheets of lead :
(2.)
Rooms——ſtate (7) and——furniture (7)
are——ſhroud (15) for no——niche.

* *For*, is underſtood ; for they, &c.

† *Here*, in this place has a general reference, which does not conſtitute connexion.

Equipage

Equipage and Retinue. [F. III. *im. con.*]

(,) (2.)

No——dwelling: The lordly——maſter;

(,)

nothing——banners (2) which——captive (3) or——ſtatue (2) which (12) *while—ever)* the ſculptor's hand has taught to weep:

(2.)

Inſtead—breaſt (3) temples (1)—eſcutcheon.

Ancestry. [F. I. *im. con.*]

(.)

Thoſe (2) who—pedigree (3)—pretenſions:

(2.)

They—things (3) and—reptiles (15) they—corruption (1) "Thou——father," (3) and—worm (1) "thou———ſiſter:"

(2.)

O mortifying truth! ſufficient (12) *one——think)*—to wean——things (15) from—ſatisfaction (15) its—glories (15) its—creatures;

(,)

"For now (6) ye lying vanities of life!
Ye ever tempting (15) ever cheating train!
Where are ye now (3) and what is your amount?

Argumentative Queries. [F. III. *im. con.*]

(.) (2.)
What is——beings? What——pleaſures?
(2.) (,)
A bubble broke; what————honours?
(2.) (2.)
A dream——forgotten; What——below?
(2.)
Once (12) perhaps) it appeared—conſiderable;
(,)
but now (12 death——line (3) and——ſcale)
what——upſhot? Alas! it is——ſpan (15)
(2.)
lighter—ſpark (3) and—ſmoke.

Expoſtulary. [F. IV. *im. con.*]

(.)
Indulge (6) my ſoul) a ————pauſe:
(2.)
Recollect—things (2)—eyes (3)—affections:
(2.)
Here————ſenſe (15) here————value:
(2.)
Suppoſe—fortune (2) who—pleaſure (15) who
———honour (3) and ſwim——riches;

yet

(,)

yet (3) how ———exit! and (12) *when*——

(2.)

reckoning) where ———be? At that period—

(2.)

affluent (4) conſpicuous (4) or luxurious circumſtances——air! and is this a happineſs ſo

(2.)

paſſionately to be coveted?

Address.

(.)

I thank you (6) ye—names) (2) ye—library:

(2.)

your nobility—ſheet (7)—urn (7)—things;

(,)

never (12) *ſurely)*———characters (3) as——

my lord (3) or——his grace: Let others (12)

(2.)

if they pleaſe) —ſons (3) and——preferments;

(,)

my——reſort (12)——*contemplation)* fires (3)

—beam (12) *duſt)*—mortals (15)—time (15)

—— honour(8)——wealth (8) and world.

Apostrophe. [F. IV. *im. con.*]

(2.)

Hark! What ſound is that! In——alarms:

(2.) (2.)

Solemn—air: 'Tis—clock (11) deſign'd (12)

(2.)

one——imagine) to——meditation: methinks

(2.)

——amen (3) and ſets——improving hint:

(2.) (2.)

It——elapſed: One——" the——hours:"

(2.) (2.)

'Tis—activity: It cries (12) *in—reaſon)*—time;

(,)

catch—oppportunity (15) O! catch them (3)

while they breathe (3) before they——loſt;

(,)

the ſpan of life——continually; thy minutes

(,)

are all upon the wing (3) and haſtening; thou

(,)

art——eternity (3) and——contemplating:

(2.)

O may——mind (15) may——" numbering

my days (3) and——wiſdom."

Comparative

Comparative Horrors. [F. II. *remote con.*]

(.) (,)

I have——cliff: I——desart (3)—cavern ;

(,)

but never—form(15) never——heart (3) as—arches(15) amidst—walls (3) and—objects(3) where melancholy (15) deepest melancholy—raven wings.

The Immmersion. [F. II. *im. con.*]

(.)

Let me now emerge————obscurity :

(2.)

Farewell(6) ye——death, gladly——day.

EXERCISE V. [*im. con.*]

(2.)

How—music (3) and—grace (2) —harmony ;

(2.)

sometimes——throat (3) and——ardour (15) ——bold (3)——energy (2) you——thicket ;

(,)

anon——languishes (3) and——tenderness (1) the melancholy——shades (3) and——ear (3) or (12) *in soft——accents)* they seem——vale :

(2.)

Silence——pleased (3) and——tale.

EXPLANATION.

FIRST CLASS.

THE only difficulty, which can poſſibly occur in punctuation, is that of aſcertaining to which claſs a clauſe properly belongs ; or, rather, to diſtinguiſh between the ſecond and third claſſes ; for the firſt claſs is ſo definite that it can hardly be miſtaken, being *perfect, unconnected, and independent.*

THE SECOND CLASS

Differs from the firſt in being *connected*, either by conſtruction, or affinity, with another clauſe in the ſame period : It differs from the third claſs in being capable of ſtanding alone.

THE THIRD CLASS

Is incapable of ſtanding alone ; for it is either dependent on a complete clauſe for its full meaning and tendency, or for ſome word or words eſſential to its grammatical conſtruction. The third claſs differs from the ſecond in being ſometimes connected by words, which abſolutely muſt be explained to render the clauſe complete ; the ſecond claſs is often connected by words, which are not explained, but the clauſe is ſo complete in other reſpects, that we feel indifferent about an explanation ; if then, we meet with a clauſe containing ſomething which *abſolutely requires explanation*, it belongs to the third claſs :

To

To this claſs alſo belong all clauſes having a counterpart; as, cauſe and effect, contraſt, compariſon, inference, &c.; and clauſes belonging to this claſs are frequently introduced by the following conjunctions:

Adverſative ; yet, nevertheleſs, notwithſtanding.
Cauſal.... ; for, becauſe, &c.
Conditional..; if, if ſo be, provided, &c.
Conceſſive.. ; though, although, albeit, &c.
Comparative; as, ſo, like, &c.
Diſjunctive ; either, or, neither, nor, &c.
Diſcretive ; but, except, ſave, or ſaving, &c.
Exceptive.. ; unleſs, except, otherwiſe, &c.
Illative.... ; therefore, wherefore, ſeeing, ſince, &c.

All of which imply a counterpart, which is neceſſary to determine to complete the meaning of the clauſes they introduce.

Some people obſerving how frequently theſe conjunctions are preceded by what is called the ſemicolon, and being ignorant of the rationale of punctuation, have fallen into the error of conſtantly applying that point to theſe conjunctions; but, according to the true principles of punctuation, the primary points (.) (:) (;) can only ſtand between clauſes: In the body of a clauſe all conjunctions are indiſcriminately preceded by the comma.

REMOTE

REMOTE CONNEXION

Is not a ſpeculative, but a practical diſtinction *; as the following inſtance will illucidate:

a—(.)

Thy God will reward thee

b—(.)

Thy country muſt thank thee

c—(2.)

And ſhe now petitioning will ever pray for thee

d—(,)

if thou grant the prayer of, &c.

a—(.)——*a*—*d* ;
b—(.)——*b*—*d* ;
c—(2.)—*c*—*d* ;
d—(,)———*d* .

a—*d* Thy God will reward thee ; if thou granteſt, &c.
b—*d* Thy country muſt thank thee ; if, &c.
c—*d* And ſhe now petitioning will ever pray for thee ; if thou granteſt, &c.

Herein the remote connexion of each clauſe with the final or focal clauſe is evident.

* If this obſervation were thus pointed, it would be inaccurate: " Remote connexion is not a ſpeculative; but a practical diſtinction."

FINIS.

ERRATA.

In the Title Page, for *practical* read *rational*.
Preface, line 4, for *indifinite* read *indefinite*—in the laſt line, for *merit* read *merits*.
Combinations, pages 8 & 9, for Claſs 1. 11.&c. read *Form* 1.11.&c.
Page 11, line 5, for *Point* read *Points*.
34, two laſt lines, for *doom* read *dome*.
38, What(2.)——below, read what(,)——below.
41, I(,)——deſart——cavern, read I(.)——deſart——cavern.
43, for *determine to complete*, read *determine or complete*.

☞ If any other errors have eſcaped notice, the reader will be ſo kind as to correct them.

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